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NOTES ON THE SPANISH DRAMA.

LOPE, MIRA DE AMESCUA AND MORETO.

In the *Entremés del Doctor Carlino*, there is a stage direction (l. 4.) : *Sale Zumaque*, referring presumably to Doctor Carlino of the title. Restori, in a note, makes the following conjecture :

"Evidentemente e questo un soprannome del comico esecutore dell' *entremés* o forse possessore del manoscritto, così come sono soprannome Juan Rana . . . Ignoro chi sia il comico chi abbia portato questo nomignolo, ma mi conferma in ciò, il vederlo usato in un burlesco monologo del Cafizares. È un nobile *Montañés* che viene alla corte a festeggiare le nozze di Luigi I., principe ereditario, con la Duchessa di Montpensier, nel 1723. I suoi nomi tutti presi dal repertorio del teatro burlesco e i suoi titoli sono da più di un grande di Spagna : ed è agevole immaginare, dice il Pellicer (II, 42-43), che brio vi avrà messo il celebre *gracioso* Damián de Castro : . . .

Zumaque de Moscatel,
que á honrar vengo este festin . . ."¹

In a review of Restori's work, Farinelli seems to refute Restori's conjecture by calling attention to the meaning of the word *zumaque* : *zumaque geläufiger Name einer Pflanzengattung, diene bald um den Weinsaft und den Weintrinker selbst zu bezeichnen.*² With the meaning of 'sumach,' and the sap derived therefrom, it is indeed found as early, at least, as Covarrubias. Zerolo³ cites Vicente Espinel, and also gives, as does the Academy dictionary, a familiar use of the word, in the sense of wine : *ser aficionado al zumaque*. That the word also means *Weintrinker* is very possible. What would seem to be of more importance, in the case of the present *entremés*,—if indeed it is not a mere coincidence,—is that *zumaque* is an exact anagram of *Mezqua*, one of the several forms of Amescua as applied to the Spanish dramatist Dr. Antonio Mira de Amescua. The second "u," which alone is superfluous, would be justified as preserving the quality of "q." Mira probably wrote his name Amescua, as in what purports to be an autograph copy of his play, *Examinarse de Rey*.⁴ His contemporaries hesi-

tated between Mescua and Amescua. The form *Mezqua* is somewhat rare ; it is to be found for the first (?) time in Fabio Franchi's *Essequie*.⁵ The only other contemporary (?) instance of *Mezqua*, that I have found, is in the rare volume of twelve of Mira's plays, preserved in the Royal Library at Munich.⁶ Here it occurs in the very play which interests us and which will be referred to later, namely, *La Reyna Sevilla, Comedia famosa, del Doctor Mira de Mezqua*. The title at the head of the pages always has *Mezqua*,—no attention need be paid to the interchange of "u" and "v." The same form is to be found in *El Pleito que tuvo el cura* . . . , as printed in the *Flor de las mejores doze comedias* 1652 (fol. 138vo.).⁷ Sr. Castillo of Guadix (Mira's birth-place) informs me that the name is now written and pronounced Amescua. The interchange of "z" and "s" is frequent in the South of Spain. Tirso de Molina, for instance, has the rhyme : *merezo : parentesco*.⁸

Restori refers to only one other instance of *Zumaque* as a character in a play, or as a proper name. At least two other instances are to be found. The first occurs in Mira's play, *Los carboneros de Francia, y Reyna Sevilla*.⁹ Here

⁵ In the first edition, 1636, p. 82 (Bibl. Nat., Paris) ; in the *Obras sueltas* of Lope de Vega, Vol. xxi, p. 69.

⁶ Cf. A. L. Stiefel, *Zeitschrift für romanische Philologie*, Vol. xv, 1891, p. 218. This is a factitious collection composed of *sueltas* ; and, as Stiefel conjectured, *Lo que puede una sospecha* has been taken from the *Lauvel de Comedias. Quarta parte de diferentes Autores*. . . Madrid, 1653. None of the prints, with the possible exception of *La Reyna Sevilla*, would seem to be older than the last half of the seventeenth century.

⁷ This volume which Barrera cites (p. 260b.), but which he does not analyze in his appendix, is extremely rare (cf. Salvá, No. 1180). In the copy of the National Library at Madrid the title page is wanting. M. Morel-Fatio has a copy in a good state of preservation, and another is in the Ticknor Library.

⁸ *Teatro Escogido*, . . . 1839, Vol. II, p. 160. Hartzenbusch here makes the following remark : "Alguna vez iguala Tellez la pronunciación de la "z" con la de la "s." A no saberse que el supuesto Tirso era natural de Madrid, don Vicente Salvá le hubiera dado por andaluz." To be noted also is Gallardo's comment upon Andrés de Claramonte y Corroy (*Ensayo*, Vol. II, col. 479).

⁹ Restori, *op. cit.*, p. 88, refers to *Los Carboneros de Tracia*, as in the National Library at Madrid, *Catál.*, No. 498. 'Tracia' is, of course, an error and ought to read 'Francia.' In this manuscript the secondary title (*Carboneros de Tracia*) is in a later hand (Fernando de Roja's?)

¹ Restori, *Piezas de títulos de comedias*, Messina, 1903, pp. 132-141.

² *Archiv für das Studium der neueren Sprachen und Literaturen*, Vol. cxiii, p. 237.

³ *Diccionario*, Paris, 1900.

⁴ Bibl. Nac., Madrid. Cf. *Catálogo*, No. 1219.

Zumaque is one of a group of loquacious peasants. One would fain interpret his words as autobiographical; unfortunately our meagre knowledge of Mira's life and personality leaves us without a proper touchstone. The following passages if any might be so interpreted:

Zumaque, kneeling before Queen Sevilla, says (p. 298):¹⁰

aquí tiene á su servicio
este pobre carbonero.
Cara tiene matizada,
colorada, y amarilla,
como se llaua (var. llama) Seuilla,
puede lavarse Granada.

The sly reference to Queen Sevilla is evident. Is there any hidden meaning in the reference to Granada, or Mira's life there?

Conde.	Vete barbero.
Zum.	No soy barbero, ni en mi linage rapó nadie.
Rein.	Y como te llamas, di?
Zum.	mal, señora, preguntó, que nunca me llamo yo, otros me llaman á mi.
Rein.	Y es tu nombre?
Zum.	Qual? el mío? Zumaque, nombre es de pila; . . .

Later Zumaque would marry, but says Lauro:

Señor,
aun ay otro inconueniente
que es el nouio su pariente,
y será poco temor
de nuestra Iglesia Romana,
que casarse con él piense,
sin que el Papa lo dispense,
cásese como christiana.

than the rest of the play. For a brief analysis of the plot cf. Schaeffer, *Geschichte des Spanischen Nationaldramas*, Vol. I, p. 308. Sr. Menéndez Pidal kindly informs me that there is in the Royal Library at Madrid a play entitled: *Comedia de los Carboneros de Francia*, the opening verses of which are:

Bien sabes al descubierto Cesar que
Adoro a Marcela . . .

This is very different from the play under discussion, but I hope to have an opportunity of returning to the matter on another occasion.

¹⁰ The extracts are cited from *Parte veinte y nueve de comedias nuevas de los mejores ingenios de España*, Madrid, 1673. I have examined seven prints and two manuscripts.

It must be admitted, that for the present, none of these references can be applied to Mira with any degree of plausibility.

Zumaque occurs again in Manuel de Leon's *Entremés del día de Compadres*,¹¹ and finally, as Restori notes, in a burlesque monologue by Cañizares. Into neither could a reference to Mira de Amescua be interpreted.

In the *Entremés del Doctor Carlino* (ll. 41, ff.) a reference to our author seems clear and irrefutable. The "muger" says (l. 41): *mirad que está ahí el doctor*. Whereupon the ambiguous question is put: *El Doctor Mira de Mescua?* Then three plays are named, two of which belong without any doubt to Mira. The third one has been attributed, now to Mira, now to Lope de Vega. While the fact that Zumaque is an anagram of Mezqua may be a mere coincidence, it must be borne in mind, that the *entremés* was represented and probably written in Granada during the life of, or very shortly after the death of Mira. Guadix, his birthplace, is near Granada, and in Granada Mira received his education, and began his literary career.

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The doubtful play, just referred to, is *La Ventura de la Fea*.¹² As this play has never been

¹¹ *Obras poeticas Posthumas, que a diversos assumptos escribió el Maestro Don Manuel de Leon Marchante*, . . . En Madrid, . . . Año de MDCCXXII, Vol. I, p. 412.

¹² According to Fajardo this play was attributed to Lope in Part XXVI *extravagante*, Zaragoza, 1645. Restori, in a note, gives reasons for doubting such an attribution. The Rennert-Chorley bibliography of Lope (cf. *The life of Lope de Vega*, by Hugo A. Rennert, Glasgow, 1904, p. 537) calls for the following corrections in its bibliography of this play: 1) Chorley's copy (Brit. Museum) could not possibly be so old as 1645; it is more probably a *suelta* of the last decades of the seventeenth century, or early in the eighteenth. 2) There is a manuscript of this play in the Municipal Library of Madrid (*Catal.*, p. 480). The following details may help to identify the Chorley print. It consists of twenty folios of the usual dimensions (the 2nd and the six subsequent folios are wanting). At the top of the first page are two rows of ornaments (first row: in centre a cross, on either side five groups of flowers; second row: sixteen stars). Then follows the title, etc.: *La Ventura de la Fea. | Comedia | Famosa. | De Lope de Vega Carpio. | Hablan en ella las personas siguientes. || Don Juan de Sotomayor. | Don Diego. | Carlos. | Valdivia Capitan. | Moscon. | Hernandez Lacayo. || Claudio. | Alberto. | Angela. | Francisca. | Aldonça. | Musicos. ||*

analyzed in any of the histories of the Spanish drama, a brief summary may be of interest.

Carlos is too fond of Petrarca and Garcilaso for his father Valdivia, who would fain make a legist of his son. Valdivia remonstrates with Carlos, but the latter remains silent. When asked by his friend Diego for an explanation of his silence, he replies :

Quiero escribir aunque á espacio
con el arte vna comedia.
escriuiendo estoy un passo
en que un padre riñe á un hijo.
yo no quise replicar
a sus razones aqui,
porque dellas aprendí,
como le puedo imitar.
Pero ya lo que me obliga
a sentimiento mayor,
es que el nombre de mi enemiga
está en el Soneto.

D. Die. Él viene.

Carlos. Sabe que mi Angela adoro.

D. Die. De esos Angeles vn coro.¹⁸

Jornada primera. | Sale Carlos de estudiante, con un papal
(sic) | en la mano, y el capitan Valdivia | su padre, y don
Diego. |

D. Diego. Vanos enojos recibes.

Car. Señor, no los tengas mas.

Val. Como, si tu me los das
con cada verso que escribes? . . .

The first page ends: "premián con razon los Reyes";
the *comedia* concludes:

Fran. Y en esto acaba Lisardo
la ventura de la Fea.

In a subsequent article, I shall deal with certain *comedias*, of doubtful authorship, which in the final lines are attributed to *Lisardo*. Suffice it to say, for the present, that there is reason to believe that the verses of leave-taking were composed by the *actors* rather than by the *authors*.

A reference in Lope's *Del Pan y del Palo* (ed. Acad., Vol. II, p. lix):

Contenta se va mi Esposa . . .
Por ella no se dirá
La Ventura de la fea

leads Menéndez y Pelayo to make the remark: *en estos versos . . . hay alusión al título de otra comedia de Lope*. The reference to an *otra comedia* is evident, not so, however, the attribution to Lope.

¹⁸ In the Chorley copy, folio one ends here; the following six folios are wanting. It is not difficult, however, to supply what occurs in the interval; Chorley has done so in his copy.

We now learn that the plot turns about two women, Angela who is beautiful, and Francisca who is ugly. Carlos loves Angela, but her first-love, Juan de Sotomayor, who has been absent for some years in America, where he has made his "*Potosí*," has just returned. Juan learns that Carlos is to wed Angela in the evening. He remonstrates with Carlos and the latter on hearing the history of Juan's love is willing to forego any claims he may have to Angela, who he fears, moreover, no longer cares for him. Carlos soon repents,—Angela assuring him of her affection. Having expected to find Carlos joyous on the eve of their marriage, she is perplexed and grieved to see him sad and disheartened. We are in fact in the presence of a misunderstanding. Through the machinations of her father, Angela is to wed Valdivia, the aged father of Carlos. It will be recalled that Valdivia was very much concerned with his son's law studies! Carlos, however, is ignorant of the intentions of his father, but believes that Angela is to be given in marriage to Juan de Sotomayor.

At this point occurs a scene, in which Francisca laments her ugliness. She is enamored of Juan, whom Doña Angela no longer loves.

Siempre llora
la muger que nace fea:
qué de imposibles desea!
qué de embidia oculta tiene!
con qué vergüenza que viene
a donde un hombre la vea.

When the guests gather for the marriage, there is great confusion! Juan and Carlos come masked. Valdivia and Angela's father alone know who is the bridegroom. By way of apology old Valdivia descants upon the winter and spring of life. Still unsuccessful in bringing the matter to a point, he reviles and slanders his son Carlos. When, finally, it is learned that Valdivia is the bridegroom, Carlos declares himself. Don Juan reminds him that he had renounced Angela. Carlos replies:

Quando palabra te dí,
pensé que estauas casado
con Doña Angela, ó á lo menos
concertado de casar.

A duel is agreed upon. Valdivia, who is eager to avenge himself on his son Carlos and on Angela bequeaths all his wealth to Francisca. He will,

furthermore, marry her on the morrow. But he dies before the marriage can take place. Francisca's ugliness is soon forgotten, now that she has inherited great wealth. Angela's suitors vie in their attentions to Francisca, pretending withal to be ignorant of her recent good fortune. Angela, who is but human, becomes madly jealous of her sister. Finally, after considerable intrigue, Francisca is given in marriage to Juan, and Carlos weds Angela.

* * * * *

On folio fourteen of the above-mentioned *La Ventura de la fea* occurs the following romance:

Mirava Lisardo vn día
del erizado Noviembre,
como bramavan las aguas,
y se quexauan las fuentes.

A los Alamos madre mia
vestirá de ojas el tiempo,
pero no de esperanças
mi pensamiento.

To be noted are the lackey's words concerning this romance:

Proseguid esse romance,
que pienso que si bolviessse
de Napoles su Poeta,
no pudiera conocerle.

Who is the poet referred to? There is a romance by Lope (Rivad., Vol. xvi, p. 464) *Mirando estaba Lisardo*; but here the resemblance ends.¹⁴

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In the third *Jornada* of the same play we have an episode that is found in the literatures and traditions of other countries.¹⁵ Moscon, the lackey, is drawn up to a window, but not as he believes by his sweetheart! To his surprise he is left hanging in mid-air! To make the episode more

¹⁴The same thought is found in a contemporary *Letrilla*, cf. *Laberinto amoroso* . . . Barcelona, 1618, ed. Vollmöller, *Roman. Forschungen*, Vol. vi, p. 12 f. Cf. also Gustavo Becquer's well-known poem. For Spanish poets who were in Italy during the early decades of the seventeenth century, cf. Benedetto Croce, *Viaggio ideale del Cervantes a Napoli nel 1612*, in *Homenaje á Menéndez y Pelayo*, 1899, Vol. i, p. 180 ff.; and *Vida de D. Diego, Duque de Estrada*, . . . ed. Gayangos, *Memorial Histórico Español*, . . . que publica la Real Academia de la Historia, Vol. xii, 1860.

¹⁵Cf. Andrae, *Romanische Forschungen*, Vol. xvi, p. 342. A similar story is told in American colleges; here the college policeman is the victim.

comical, Angela's lovers, in the dim light of evening, mistake Moscon for Angela and forthwith address *him* in amorous strains.

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On the *verso* of folio seventeen of the drama in question occur the words:

Lindo don Diego; son cuentos
de aliende el mar.

Now as *La Ventura de la Fea* is cited by Lope in 1612 (cf. ed. Acad., Vol. ii, p. lix) we have here the earliest use recorded of the phrase which later became the title of Moreto's play *El Lindo don Diego*. For other references see Schaeffer (*op. cit.*, Vol. i, p. 124). To be noted also is Calderon's use of the expression in his *El Astrólogo fingido* (third *Jornada*).

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ETYMOLOGICAL NOTES.

1. With Goth. *ana-praggan* 'bedrängen' compare, besides the words given in Uhlenbeck, *Et. Wb.*, MLG. *prange* 'pfahl, stange (um zu hemmen oder zu fesseln); mauklemme; klemme, einengung,' *prangen* 'jemand einengen, mit ihm streiten, kämpfen, ringen,' E. *prong* 'zinke, spitze, stachel,' Gk. *βραχύς* 'small, short,' Lat. *brevis* < **breguis*, base, **bre(n)gh-* 'press, compress; press, thrust.'

2. Goth. *baitrs* 'bitter' shows the same ablaut form as ON. *beittr* 'sharp.' These and ON. *bitr*, OHG. *bittar* 'bitter,' etc., were probably derived independently from the base *bheid-*.

3. Goth. *diups* 'tief,' *daupjan* 'taufen,' Lith. *dubùs* 'hohl,' etc., and OE. *dūfan* 'sink, dive,' MLG. *bedoven* 'niedergesunken,' ON. *dofenn* 'erlahmt,' ChSl. *dupīnū* 'hohl,' etc., are from IE. bases *dheub-*, *dheup* 'sink, fall away.'

A similar meaning is seen also in IE. bases *dheug-*, *dheuk-*. The former appears in OHG. *tūhhan* 'tauchen,' Lith. *dūgnas* 'boden,' the latter, according to Zupitza, *Germ. Gutt.* 37, in OE. *dēagian* 'dye,' i. e., 'dip.' Notice especially these meanings: OHG. *petochen* 'versunkenen,' *fertochenen* 'verborrogenen,' and compare